



1130



C.D.S.



Timothy Harding, fol. N. 28. Second

A New and Complete Tutor,
for the

V I O L O N C E L L O,

Wherein the present much improv'd method of Fingering is clearly & fully explained, shewing by Sections of the fingerboard, the Various modes of fingering in different Keys, as used by the most

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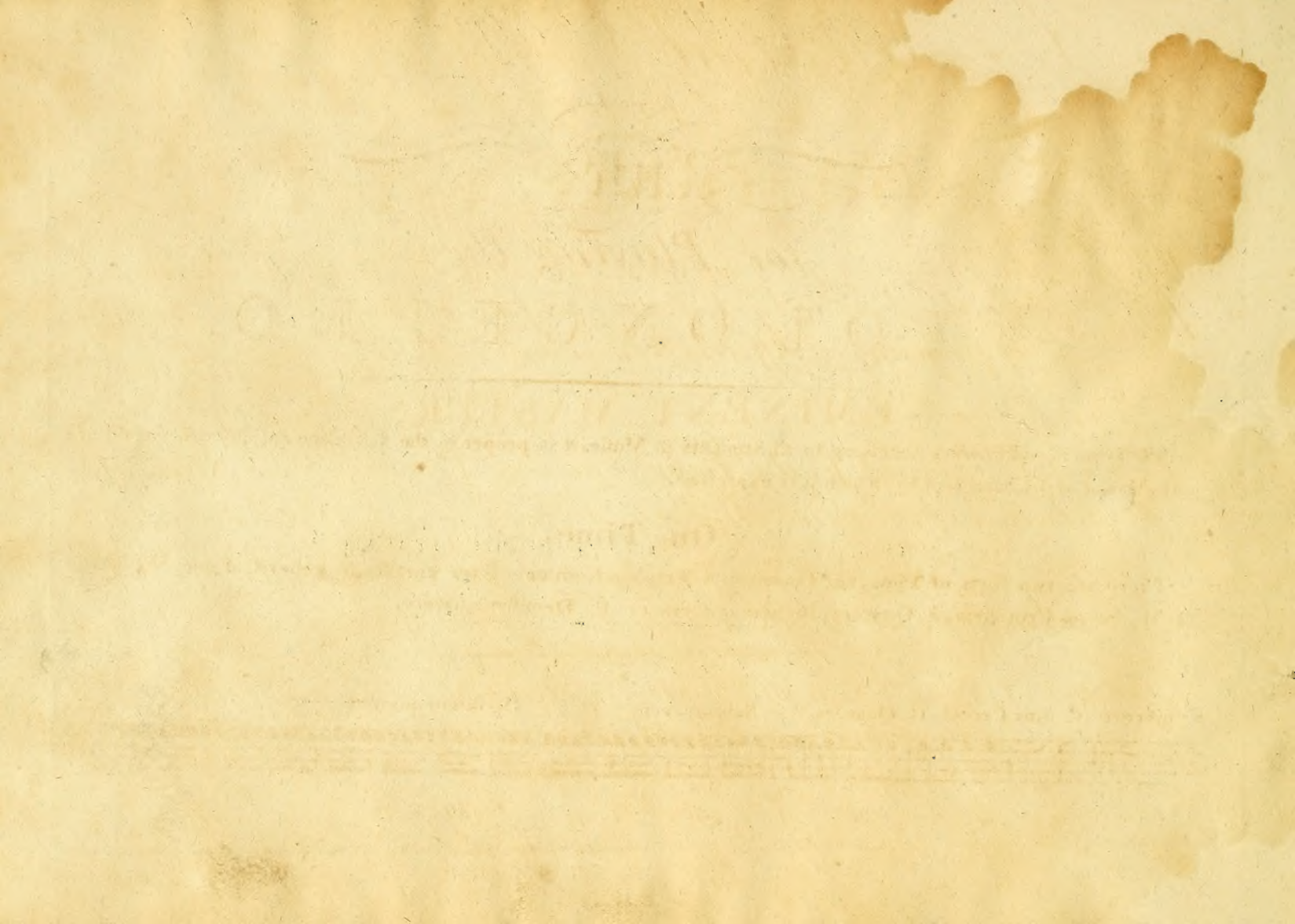
And also (by Permission of the Patentee)

a Drawing of the New Invented Patent fingerboard.

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Rules
for Playing the
V I O L O N C E L L O .


AS Time is indispensibly necessary to all Students in Music, it is proper in the first place to illustrate the different Marks and Characters by which it is expressed.

On Time.


There are two sorts of Time, viz. Common & Triple. Common Time consists, in general, of one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demifemiquavers.

Semibreve	Minims	Crotchets	Quavers	Semiquavers	Demifemiquavers
1	2	4	8	16	32

One Semibreve  is equal to



Two  Minims, or







Four  Crotchets, or

Eight  Quavers, or

Sixteen  Semiquavers, or

Thirty-two  Demifemiquavers.

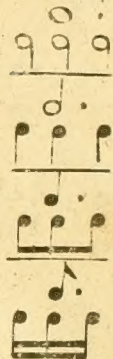
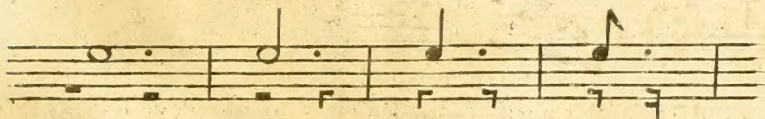
Mood of Common Time  which denotes there being four Crotchets in a Bar. When struck thro' thus.  it signifies that the Movement is to be played a little faster than usual.

Semibreve or Bar	Minim or $\frac{1}{2}$ Bar	Crotchet	Quaver	Semiquaver	Demifemiquaver
					
Bar Rest	Half Bar D ^o	Crotchet	Quaver	Semiquaver	Demifemiquaver

Triple Time

Is known by the following Characters, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$. The first two of which are generally called Minuet Time; the first contains three Crotchets, and the second three Quavers in a Bar; they are played in the same Manner, only the three Quavers are generally played a little faster than when 'tis wrote with three Crotchets. The $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$, are generally called Jig-Time, and played more quick and sprightly.

Observe that a Dott added to any Note makes it half as long again as it would otherwise be.



On the Position and manner of holding the Instrument.

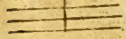
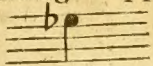
The lower part of the Body is to be held between the calves of the Legs, the Edge of the back Part on the left Leg, and the Edge of the Belly on that of the right, which will bring it to a convenient Position for Bowing.


On holding the Bow.


It is to be held with the Thumb and fore-finger about an Inch and half from the Nut, supported by the other fingers spread a little Distance from each other — then drawn smooth and levell across the strings singly about two Inches from the Bridge — it will be proper to get a clear smooth Tone in this Manner before you attempt to put the Fingers on.

On Flats, Sharps and Naturals.

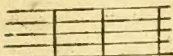

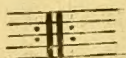

A Flat b , a Sharp \sharp , and a Natural \natural .

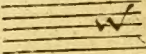
A b takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G  by adding the flat you remove the Fingers one line nearer the Nut  in which Case you lengthen the String so much




The contrary is the case when a Sharp is placed, you then shorten your string in Proportion, and by that Means make the Tone more acute. 

The Natural is to bring the Note to its original, or natural State. 

A repeat is marked thus $:S:$ or thus $||:$ and signifies that such a part of the Piece is to be played twice.

Bars  A Double Bar  A Double Bar with a Repeat, thus  or 

A Direct to signify what Note is to be play'd at the beginning of the following Line is marked thus 

A Shake marked thus  to be played thus  A returned Shake 

A Beat  Apogia-
tura  or 

The Learner being acquainted with Time and the various Characters which occur in Music, with their use, will be requisite to get the names of the notes in the gamut which is here subjoined.

The Gamut

0 1 3 4 | 0 1 3 4 | 0 1 2 4 | 0 1 2 4 1 2 4

C D E F G A B C D E F G A B C D E F G

4th String | 3^d String | 2^d String | 1st String

NB. The Figures over the Notes denote Fingers to be used. 0 is the Thumb.

Directions how to play off the several Notes in the Gamut.

There are four Notes appertaining to the fourth string, Viz. double C, D, E and F; Double C, or the lowest Note, is open; double D must be stoped with the first finger, about three Inches from the Nut; double E with the third finger, nearly the same distance from the first; double F with the fourth finger, about an Inch and quarter from the Second. — The third string hath also four notes, G, A, B & C: G is played open, A is stoped with the first finger, B with the third, and C with the fourth finger, at the same distances as on the fourth string. — The second string has four Notes, D, E, F and G. D is played open, E is Stoped with the first finger, about three Inches from the Nut; F with the second finger, about an Inch and half from the first; G with the fourth about two Inches and quarter from the second. — The first string has seven notes, Viz. A, B, C, D, E, F and G. A is played open; B with the first finger; C with the second; D with the fourth; E by shifting the hand, and placing the first finger about two Inches from the latter; F with the second finger, about an Inch and quarter from the first; and G with the fourth, about an Inch and three quarters from the second.

By attending to these directions, and with the assistance of the Scales which will be found very serviceable, the Learner will soon attain to stopping the Notes in Tune.

It is to be observed the method of fingering varies as the Key changes. Scales therefore, of the keys most in use follow. The Student should not until throughly grounded in one Key, proceed to another.

Of Cliffs.

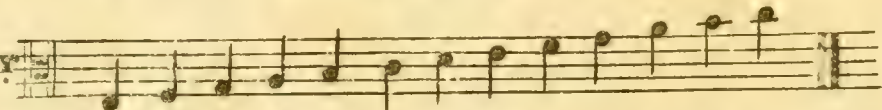
The Bass Cliff distinguish'd thus C or D is mostly used for this Instrument; but there are two others, viz. the Tenor and Counter-Tenor, which being useful, we shall here explain. The Tenor transposes the Notes a fifth higher, the Counter Tenor a seventh; they are scarcely ever used in the fourth string.

Tenor



C D E F G A B C D E F G A

Counter Tenor



E F G A B C D E F G A B C

Of Keys.

By a Key is meant the fundamental Note of any Air, &c. and on which the Tune always ends. Flats, and Sharps, which have been already explained, when set at the beginning of a Tune or Lesson affect every note on that line or space throughout the whole, unless contradicted by a Natural.

Flat Keys.


Sharp Keys.

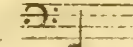
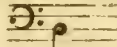

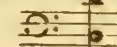
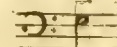
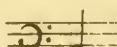
The image shows two musical staves. The top staff is labeled 'Flat Keys' and shows a scale starting on G, moving up to A, B-flat, B, C, D, E, F, and F-sharp. The bottom staff is labeled 'Sharp Keys' and shows a scale starting on G, moving up to A, B-flat, B, C, D, D-sharp, E, and F. Each note is accompanied by a small musical notation showing its placement on a staff with a key signature.

Of Graces.

Graces are Notes added to those set in the tune, in Order to make the melody more smooth and pleasing to the ear. They may properly be called the ornament of Music, adding greatly to its Beauty. The Chief of these is the Shake, marked thus, *h* and is made from the Note or half note above; see Example, Page 4. Care, however, must be taken to suit each Grace to the length of the Note. If it is a Minion, to continue the Grace according to its proportion, if on a Crotchet half the length of the Minion, and but very little on a Quaver, as being but half the length of the Crotchet. The Apoggiatura is a kind of Grace, sometimes from the sound above, and sometimes from that below and takes half the time of the Note it stands before. See Example Page 4.

Of Tuning the Violoncello.

The Distance taken upwards or downwards is a fifth each from the next string. 

Stopping any String one third Part from the Nut towards the Bridge will produce the fifth above, thus stop the fourth String one third from the Nut, the tone will be  Repeat that at the same distance from the Nut on the third string, the Tone will be  Repeat the same on the second string and the Tone will be  Again divide each string into four parts as a second proof and stop on the first string at the fourth part from the Nut, and the Tone will be  Octave to the second String open. The same Distance from the nut on the second String will give  Octave to the third String open: the same repeated on the third String will produce  Octave to the fourth String open: thus each String is pro-

ved both by Unison and Octave: but to do this exactly a small Piece of Wood should be put under the Finger to prevent the String being forced out of a straight Line. After a little Practice this Trouble will be unnecessary, as the Ear will soon be accuited to the Distances. Care must be taken not to make the 5^{ths} too sharp should they be something flat the injury will be of little Moment. But those Persons who practice upon a Patent Finger-board have nothing further to do than to set down a finger on the eleventh Bar to prove their 5^{ths}, and upon the eighth bar to prove their Octaves.

Scale 1. C major

4th String 3^d String 2^d String 1st String

C D E F G A B C D E F G A B C D E F G

0 1 3 4 0 1 3 4 0 1 2 4 0 1 2 4 1 2 4

G A B C D E F G A B C D E F G

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

N.B. The Figures under each Note signify the Finger it is to be played with.

Scale 2. G major

4 3 2 1

G A B C D E F G A B C D E F G

1 2 4 0 1 3 4 0 1 3 4 0 1 2 4 1 3 4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Scale 3. D major

4 | 3 | 2 | 1

1 2 4 0 1 2 4 0 1 2 3 0 1 2 1 2 4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Scale 4. A major

4 | K3 | 2 | 1

1 2 4 1 2 4 0 1 2 1 2 4 1 2 4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Scale 5. E major

Musical notation for Scale 5, E major, showing a single line with notes and fingerings. The notes are E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E. Fingerings are indicated above the notes: 4, 3, 2, 1, 1, 2, 4, 0, 1, 2, 1, 2.

Fingerboard diagram for Scale 5, E major. The diagram shows fret positions 1 through 19 on a six-string guitar. Fingerings are indicated by numbers 1-4 on the strings. The notes are: 1 (E), 2 (F#), 3 (G), 4 (A), 5 (B), 6 (C), 7 (D), 8 (E), 9 (F#), 10 (G), 11 (A), 12 (B), 13 (C), 14 (D), 15 (E), 16 (F#), 17 (G), 18 (A), 19 (B).

Scale 6. F major

Musical notation for Scale 6, F major, showing a single line with notes and fingerings. The notes are F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. Fingerings are indicated above the notes: 4, 3, 2, 1, 1, 2, 4, 0, 1, 2, 4, 0, 1, 2, 1, 2, 3.

Fingerboard diagram for Scale 6, F major. The diagram shows fret positions 1 through 19 on a six-string guitar. Fingerings are indicated by numbers 1-4 on the strings. The notes are: 1 (F), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F), 9 (G), 10 (A), 11 (B), 12 (C), 13 (D), 14 (E), 15 (F), 16 (G), 17 (A), 18 (B), 19 (C).

Scale 7. B \flat major

4 3 K 2 1

0 1 2 4 0 1 2 4 0 1 2 4 0 1 2 1 2 4

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Scale 8. E \flat major

4 K 3 2 1

0 1 2 4 0 1 2 4 0 1 2 1 2 1 2 1 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

These Scales are drawn to show nearly the Distances on the Fingerboard; but those who wish to approximate very near to true Distances will find great Advantage by attending to the Patent finger-boards for Violoncellos, which are explained in the next Pages

Of the Patent Finger-board.

Taken with Permission from Mr Charles Clagget's Improvements on the Violoncello by means of a divided Fingerboard and moveable nuts.

Too much cannot be said in Praise of this incomparable Instrument; treated only as the bass in concert, it is invaluable, it is noble, expressive and powerfull; take it in a more enlarged point of view and place it in the hand of a great Master, its compass is almost unbounded, and for much above three Octaves the tones are delightful; to this may be added its Harmonic Tones, which are pleasing and Curious, and produce effects foreign to the Original Instrument, and of the flute quality; this Variety has its effect, and may be numbered amongst its Beauties. Take it in a middle state, and place it in the hands of an Amateur and it is still delightful, and there are few fine Airs that will not appear on this Instrument to great Advantage.

These beauties are evident, but the difficulty of becoming perfect in as many Cliffs as are required on this Instrument, and also the habit of making good Fifths by using the Thumb as a Nut, being difficult and in truth seldom conquered, these brought the Patentee to a resolution of forming Fingerboards to divide each Octave into twenty parts with the greatest Accuracy,* and at the same time to place different Nuts, according to the various Cliffs in use, which may be brought on or discharged at the will of the performer in an instantaneous manner, by which means the Fifths will be always true, while the strings are properly sized and good, and the Characters always remain the same as in the bass scale. As many of these moveable Nuts may be applied as the Performer may require, this will take off more than four fifths of the trouble and Time necessary to play in all the Keys and Cliffs in use on the Violoncello; as these Assistances place the Violoncello in a new Point of view it was necessary to give a Section of the Fingerboard, as well as a Drawing of the Nuts or Arches for the different Cliffs.

* Twelve hundred parts to every Inch.

The following Scales contain the distances of the Stops in nine Sharp Keys, see Example 1. and one example of a flat Key, by which the rest may be formed: see Ex. 2. also an explanation of Modulating by sharpening the fourth; see Ex. 3. and by flatening the seventh; see Ex. 4. and the distances marked which will produce these effects on Patent Finger-boards. B \sharp and C \flat , also E \sharp and F \flat , are taken at the same time, as their differences are too small to admit of Division. It must be remembered that each Octave on these Fingerboards is divided into twenty Parts including the open string; see Ex. 5. a line is drawn on the Fingerboards to show where the Octave is finished. The Contents of one String, by which the other three may easily be found; see a Chromatic Scale, Ex. 6. of the Contents of the 3^d string of a Violoncello, see the four Keys on the 3^d string. G with a sharp third, G sharp with a sharp third, A flat with a sharp third, and A with a sharp third: see Ex. 7. Raising by 5^{ths} you gain one sharp each remove - Raising by 4^{ths} you gain one Flat each remove; see Ex. 8. - Observe, taking the thirds below any sharp Keys you will perfect the flat Keys with the same Characters as you do the sharp Keys, see again Ex. 8.

Ex. 1.

0 1 2 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Ex. 2.

3 6 8 0 3 6 9 0 3 5 8 0 3 6 8 11 13 16 19

D with a P3

By sharpening his 4th the Learner passes into the 5th

By flattening the 7th he passes into the fourth

Ex. 3. *C* *G* *D* *E*

Ex. 4. *C* *F* *Bb* *Ab*

Ex. 5. *2^d String*

Ex. 6.

Ex. 7. The 20 divisions on the 3^d string by which all the rest may be formed.

Ex. 8. Raising by 5^{ths}

Sharp Keys *C* *G* *D* *A* *F*


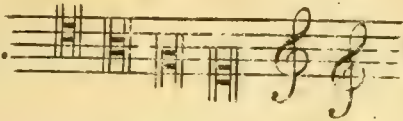

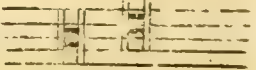
Flat Keys *A* *E* *B* *F#* *C*

Sharp Keys *C* *F* *Bb* *Eb* *Ab*

Flat Keys *A* *D* *G* *C* *F*

Raising by 4^{ths}

As the Violoncello is played in various Cliffs, the Patentee has invented Machines or Bars to supply the place of additional Nuts on the right or Thumb-side of the Finger-board, which stand upright and are perfectly out of the way of the Hand, yet situated so conveniently that the Performer, as he advances up the Finger-board, can drop them at Pleasure; and those who find the Changing of Cliffs attended with Difficulty can by dropping one of these Bars, without the smallest Inconvenience or Trouble, remain at such Position, or in such Cliff, as he requires, and the Hand in returning, removes the Bars which resume their former Places. By this means the Performer may take up all Cliffs with ease, and if it should be the Opinion of any Lover of Music that the Counter-Tenor being played on a Violoncello would render such Pieces more equal, by dropping the proper Bar, a good Performer on the Violoncello will play that part with ease: see Ex. 9. He may have also his Instrument furnished with any or all the following Cliffs: see Ex. 10. By which means his Characters for the open Strings will be as in Ex. 11, which will save very great trouble to those who are not perfectly acquainted with all the Cliffs in use.

Ex. 9.  Ex. 10.  Ex. 11.  Ex. 12. 

But the Patentee would always recommend as in Ex. 12.

How imperfect is Expression

Allegretto

This musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music features a series of eighth-note patterns with slurs and accents, characteristic of a light, rhythmic piece.

Madrigal

This musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music features a series of eighth-note patterns with slurs and accents, characteristic of a light, rhythmic piece.

Siciliana

This musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The music features a series of eighth-note patterns with slurs and accents, characteristic of a light, rhythmic piece.

Siciliana

This musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 6/8. The music features a series of eighth-note patterns with slurs and accents, characteristic of a light, rhythmic piece.

First musical staff, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various ornaments and slurs.

Second musical staff, continuing the melody from the first staff with similar rhythmic patterns and ornaments.

Third musical staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo marking "Largo" is written below the staff. The melody includes a triplet of eighth notes.

Fourth musical staff, continuing the melody with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo marking "Largo" is also present.

Fifth musical staff, continuing the melody with a treble clef, a key signature of one flat, and a 3/4 time signature.

Sixth musical staff, continuing the melody with a treble clef, a key signature of one flat, and a 3/4 time signature.

Seventh musical staff, continuing the melody with a treble clef, a key signature of one flat, and a 3/4 time signature.

Eighth musical staff, continuing the melody with a treble clef, a key signature of one flat, and a 3/4 time signature.

Air in the Desert.

Andante Larghetto.

Musical score for 'Air in the Desert'. It consists of two systems of two staves each. The first system includes the tempo marking 'Andante Larghetto.' The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation features a variety of note values, including eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a double bar line and repeat dots.

The King's Minuet.

Musical score for 'The King's Minuet'. It consists of two systems of two staves each. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system begins with a triplet of eighth notes, indicated by a '3' above the notes. The notation includes eighth and sixteenth notes, with slurs and accents. The piece ends with a double bar line and repeat dots.

Come rouse Brother Sportsmen

Andante Spiritoso

This musical score is for the piece "Come rouse Brother Sportsmen" and is marked "Andante Spiritoso". It consists of ten staves of music. The first two staves are a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The remaining eight staves are arranged in pairs, each pair consisting of a treble clef staff on top and a bass clef staff on the bottom. The music is written in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several repeat signs (double bar lines with dots) throughout the score, indicating repeated rhythmic figures or sections. The piece concludes with a final double bar line and repeat sign on the tenth staff.

Air in the Chaplet

Andante

This musical score is for a piece titled "Air in the Chaplet". It is written for two staves, likely representing the right and left hands of a piano. The tempo is marked "Andante". The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The score is divided into several measures, with repeat signs and a final double bar line at the end. The notation includes clefs, time signatures, and various musical symbols such as accidentals and dynamics.

Air

by W. Clagget

Vivace

Dans Votre Lit

Andante Affetuoso.

Let gay ones and great

Vivace

This musical score consists of five systems of two staves each. The first system is marked 'Vivace' and features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by rapid sixteenth-note passages in the upper voice and a more rhythmic accompaniment in the lower voice. The second system continues this style with similar rhythmic patterns. The third system shows a change in the upper voice's melodic line. The fourth system concludes with a double bar line. The fifth system provides a final melodic line in the upper voice, also ending with a double bar line.

I've rifled Flora's painted Bower, by C. Clagget

Affetuoso

This musical score consists of two systems of two staves each. The first system is marked 'Affetuoso' and features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by a slower tempo and a more lyrical melody in the upper voice, with a supporting accompaniment in the lower voice. The second system continues the piece, ending with a double bar line.

First system of musical notation, consisting of two staves with treble and bass clefs, containing a melodic line and a bass line with various notes and rests.

Second system of musical notation, consisting of two staves with treble and bass clefs, continuing the melodic and bass lines from the first system.

Alien a room

Andante

Third system of musical notation, starting with the tempo marking "Andante" and the title "Alien a room". It consists of two staves with treble and bass clefs.

Fourth system of musical notation, consisting of two staves with treble and bass clefs, concluding the piece with a double bar line.

Air in three weeks after Marriage

Andante

h

3

3

This musical score is for a piece titled "Air in three weeks after Marriage". It is written for a grand piano, with a treble and bass staff. The tempo is marked "Andante". The key signature has one sharp (F#) and the time signature is common time (C). The piece consists of six staves of music. The first two staves are the beginning. The third staff has a repeat sign and a dynamic marking of *h* (piano). The fourth staff has two triplet markings (*3*) over the notes. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

God save the King

Andante

This musical score is for the hymn "God save the King". It is written for a grand piano, with a treble and bass staff. The tempo is marked "Andante". The key signature has one sharp (F#) and the time signature is common time (C). The piece consists of two staves of music. The first staff has a repeat sign. The piece concludes with a double bar line and repeat dots at the end of the second staff.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major and 6/8 time. The music features a melodic line with eighth and sixteenth notes, and a bass line with dotted rhythms and eighth notes.

The Highland Laddie

Andante Mod^o

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The tempo marking 'Andante Mod^o' is placed above the first staff. The notation includes various note values and rests, with some notes beamed together.

The third system continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The notation includes various note values and rests, with some notes beamed together.

The fourth system continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The notation includes various note values and rests, with some notes beamed together.

The fifth system continues the piece. It features a treble staff with a melodic line and a bass staff with a bass line. The notation includes various note values and rests, with some notes beamed together.

Giordanis Minuet 3

Minuetto

This image shows a handwritten musical score for a piece titled "Giordanis Minuet" in 3/4 time. The score is written on two staves per system, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The tempo is marked "Minuetto". The music consists of several systems of two staves each, with various musical notations including notes, rests, and slurs. The piece concludes with a double bar line and repeat dots at the end of the final system.

The Spinning Wheel

Andante

The musical score for "The Spinning Wheel" is written for two staves in a common time signature (C). The tempo is marked "Andante". The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern reminiscent of a spinning wheel. The score includes several measures of music, with a repeat sign appearing in the third measure of the first system. The piece concludes with a double bar line and a repeat sign.

Water parted from the Sea

Largo

This musical score is written for a grand piano, consisting of eight staves. The first two staves are joined by a brace on the left and contain the treble and bass clefs, respectively. The tempo is marked 'Largo'. The music is in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some sections are marked with 'rit.' (ritardando). The piece concludes with a final cadence on the eighth staff.

The first system consists of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a melodic line with various note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *h* and *h²* above the notes.

'Thou dear seducer

The second system consists of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking *Andantino* is written in the lower left corner of the system. The music continues with a melodic line in both staves, featuring dynamic markings like *h* and *h²*.

The third system consists of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The melodic line continues across both staves with various note values and rests. A dynamic marking *h* is visible above the upper staff.

The fourth system consists of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The melodic line continues across both staves. Dynamic markings *h* and *h²* are present above the notes.

The fifth system consists of two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The melodic line continues across both staves, ending with a double bar line. Dynamic markings *h* and *h²* are present above the notes.

A laisser moi - retournez au Village

Tendrement.

Come une Vapeur renfongere

Musical score for the piece "Come une Vapeur renfongere". The score is written on eight staves, with the first two staves grouped by a brace and labeled "Tandemert". The music is in a 2/4 time signature and features a complex, flowing melodic line with many slurs and ornaments. The notation includes various note values, rests, and dynamic markings such as *h* and *tr*. The piece concludes with a double bar line on the eighth staff.

Air

Handwritten musical score for a piece titled "Air". The score is written on ten staves, organized into five systems of two staves each. The tempo is marked "Andante Vivace". The notation includes various rhythmic values, slurs, and dynamic markings such as *h* and *ff*. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Air

A handwritten musical score for a piece titled "Air". The score is written on six systems of two staves each, with a brace on the left side of each system. The music is in a 2/4 time signature and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *h* (hairpins) and *h* (accents). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Andante Amoroso

The musical score is written for piano and consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante Amoroso'. The first system includes the tempo marking. The music features a melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a double bar line and repeat signs.

Shepherds, I have lost my Love

57

Affetuoso

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in C major and common time. The music is marked 'Affetuoso'. The upper staff features a melodic line with many slurs and ornaments, while the lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

The second system of music continues the piece. It consists of two staves in treble and bass clefs. The notation is similar to the first system, with a melodic line in the upper staff and accompaniment in the lower staff. The piece concludes with a double bar line and repeat dots.

Air composed for the Metale Organ, by W. Clagget

Allegretto

The first system of the second piece consists of two staves in treble and bass clefs. It is marked 'Allegretto'. The upper staff has a more active melodic line with many slurs, and the lower staff has a simpler accompaniment. The piece ends with a double bar line and repeat dots.

The second system of the second piece continues the melody and accompaniment. It consists of two staves in treble and bass clefs. The piece concludes with a double bar line and repeat dots.

D.C

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NEW AND

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for the

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New & Complete Instructions

1

FOR THE Violoncello

THE Violoncello was ever esteem'd an excellent Instrument not only in Concert but also for playing Lessons &c may be consider'd as a Large Fiddle held the contrary way. and the fourth String is next the Bow Hand as the Body is turn'd downward. the lower part is to rest on the Calves of the Legs the edge of the back to rest on the Leg. by which means it turns the strings of the Bass convenient to the Bow hand & besides it prevents the Legs pressing too hard upon the weak rim or sides of your Instrument. & places in the most convenient position for playing. First it will be very necessary for the Learner to get the names of the notes in the Gamut also what line & space each note stands on as describ'd in the manner following.

The GAMUT for the VIOLONCELLO.

4th String 3^d String 2nd String 1st String

CC DD EE FF G A B C D E F G A B C D

The Learner will observe that O over any Note in the Gamut is open or no Finger the figure: 1 the fore Finger: 2 the Second: and 3 the third and 4 the little Finger.

If your Instrument is perfectly in Tune for 'tis to be suppos'd the Learner is not able to tune it himself you may try to play off the Natural Notes of the Gamut; you must observe there are four Notes belonging to each String Those on the 4th or great string are Double C double D double E and double F the lowest note or double C is play'd open which is done by drawing the Bow cross the 4th String about 2 Inches from the Bridge double D is stop'd with the first finger about three Inches from the Nut; double E is stop'd with the Second Finger nearly the same distance from the first finger or rather less Double F is with the 3^d finger about an Inch and a quarter from the Second the reason why the distance of the last is stop'd short is because it is but a Semitone or half Note.

Those on the third String are G A B and C. G is play'd open: A is stop'd with the first Finger: B with the Second: and C with the 3^d Finger at the same distance as on the 4th String. Those on the Second String are D, E, F, and G. D is play'd open: E is stop'd with the first Finger about three Inches from the Nut: F with the Second Finger about an Inch and half from the Nut: G being but a Semitone or half Note above E: G is stop'd with the little Finger about two Inches and quarter from the Second: Those on the first String are A, B, C, and D. A is play'd open: B with the first Finger: C with the Second: and D with the little Finger at the same distance as on the Second String. By these directions the Learner may soon stop the Notes in tune. The Learner must observe that the distance between the Notes E & F as well between B & C are only Semitones or half Notes as they fall in the Scale: but we will hereafter introduce a perfect Scale of Natural and Artificial Semitones which we may compare to a Magazine or Store House of Sounds, and to take and dispose of Occasionally; for the Scale must be form'd into Keys, and then the fingering will alter as the Key changes: All Music is known by the first Seven Letters of the Alphabet and the Eighth is the same each as from C to C D to D from E to E from F to F from G to G from A to A from B to B together with their Semitones.

A Perfect SCALE for the VIOLONCELLO

0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 1 2 2 3

These are all the Notes Natural and Artificial necessary for a beginner in the Bass Clift the Artificial are call'd Flats and Sharps a Flat thus \flat a Sharp thus \sharp and a Natural thus \natural which brings the Note to its place after a \sharp or \flat .

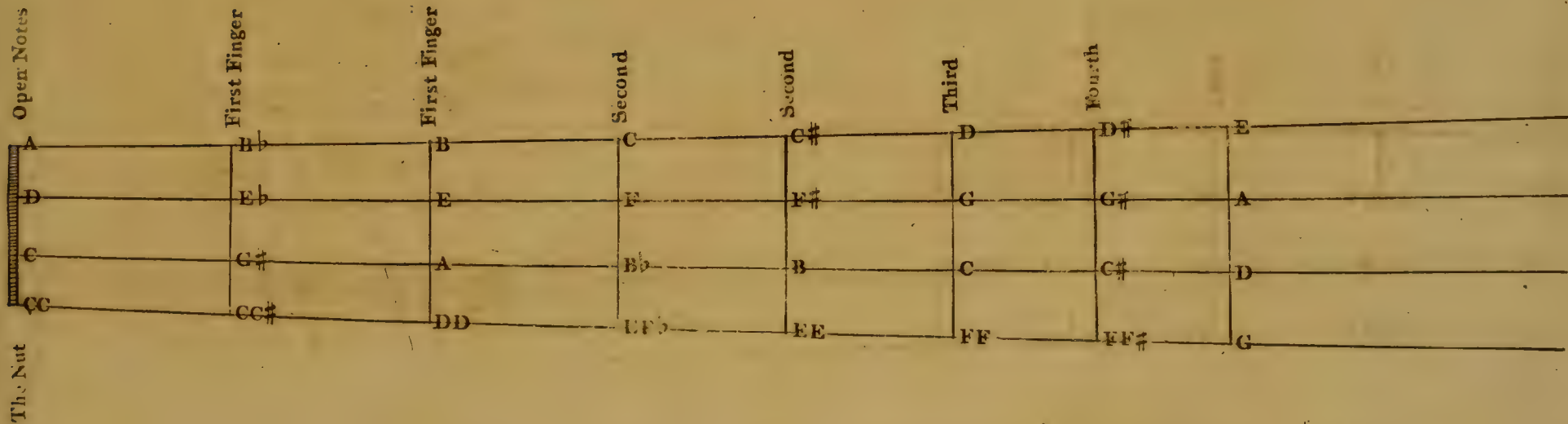
But there are two other Clifts Tenor and Counter Tenor and as they are very useful will set them both the Tenor Transposes the notes a fifth higher the Counter Tenor a seventh but are very seldom us'd on the fourth String.

TENOR					COUNTER TENOR				
3. ^d String	2. nd String	1. st String			2. nd String	1. st String			
5	0 1 2 4	0 1 2 4	1 2 3		2 4	0 1 2 1 2 3 4	1 2 3		
C	D E F G	A B C D E F G			F G	A B C D E F G A B C			

A Scale for the Finger board of a Violoncello.

Shewing the distances where the Fingers are to be placed.

From Nutt to Bridge Twenty Six Inches and half




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Faint, illegible text at the top right of the page, possibly a header or introductory paragraph.


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A line of faint, illegible text in the middle section of the page.

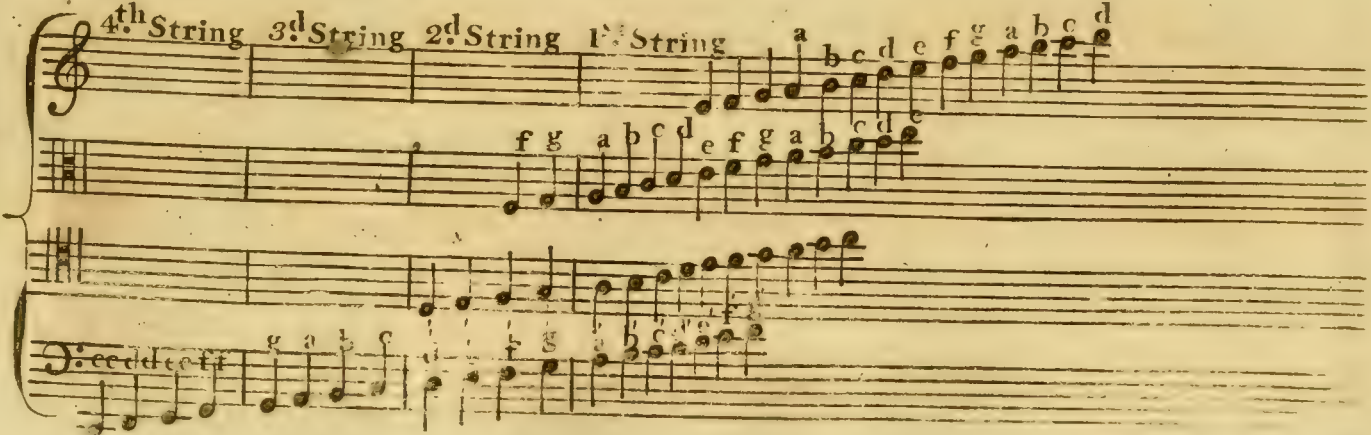
A large block of faint, illegible text in the lower middle section of the page, possibly containing a list or detailed notes.

The next & last Cliff necessary to be learn'd is the Treble Cliff marked thus  which stands thirteen Notes above the Bass, though sometimes if a Treble part is taken upon the Violoncello, the Performer will transpose the Notes an Octave lower, which brings it only six notes higher than the Bass, & is exactly between the Tenor & Counter Tenor Cliffs.

E F G A B C D E F G A B C D

Treble Cliff 

The Pupil having made himself perfectly acquainted with the Names of all the Notes in the 4 different Cliffs, the whole compass of the Instrument will be shewn in the following Example.



Treble 4th String

Counter Tenor 3^d String

Tenor 2^d String

Bass 1st String

Of Stopping Notes in Tune

Tho' the Learner may have a good Ear it will be some time before he can stop the Notes perfectly in Tune & therefore it will be a great help to him at first to have his Finger board mark'd with Paper pasted on and when the Fingers are acquainted with the Finger board, have the marks taken off - but for playing off the Gamut, & to shew the right use thereof we will form it into Octaves, which are call'd Keys, in order to introduce all the Semitones properly, ascending, & descending, thus.

The image displays seven musical staves, each representing a different key signature for guitar. Each staff is divided into two sections: an ascending scale and a descending scale. Fingerings are indicated by numbers 1-4 above the notes. The keys shown are:

- C Key:** 4th Str: 3^d Str: (Ascending: 2 3 0 1 2 3 3 2 1 0 3 2 1 0; Descending: 3 0 1 2 4 0 1 2 2 1 0 4 2 1 0 3)
- D Key:** 2^d Str: 1st Str: (Ascending: 1 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1; Descending: 3 1 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1)
- D Key:** (Ascending: 0 1 2 3 0 1 2 3 3 2 1 0 3 2 1 0; Descending: 3 2 1 0 3 2 1 0)
- E^b Key:** (Ascending: 2 4 0 1 2 4 0 1 1 0 4 2 1 0 4 2; Descending: 4 0 1 2 4 0 1 2 1 0 4 2)
- F Key:** (Ascending: 4 0 1 2 4 0 1 2 2 1 0 4 2 1 0 4; Descending: 2 1 0 4 2 1 0 4)
- G Key:** (Ascending: 0 1 2 3 0 1 2 3 3 2 1 0 3 2 1 0; Descending: 3 2 1 0 3 2 1 0)
- A Key:** (Ascending: 1 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1; Descending: 2 4 0 1 2 4 0 0 4 2 1 0 4 2 1)
- E^b Key:** (Ascending: 2 4 0 1 2 4 0 1 1 0 4 2 1 0 4 2; Descending: 4 0 1 2 4 0 1 2 1 0 4 2)

These are the practical Keys where the learner may see how the Fingers differ in stopping the Notes in the different Keys; which this Representation of the Finger board will explain as having all the Semitones or half Notes drawn cross with lines, & tho' we have sufficiently explain'd the tuning part it is not possible to teach it by rule.

Position

You may now venture to take the Violoncello, & as to the mode of holding it, I refer you to the First Page, only be careful to fix the first joint of your Thumb, at the back part of the neck of your Instrument, & put your fingers nearly up right, & very firm upon the strings, which will be found very essential, in order to produce a good tone.

Of the Bow

The Bow must be held a small distance from the Nut, & the greater part of the first joint of all your Fingers, except the fourth, must reach over; but not so far as to touch the end of your thumb: also observe that the back or stick of the Bow must incline towards the finger board, & must be drawn from one end to the other in a parallel line about two Inches & half from the Bridge.

One of the principal beauties of the Violoncello, is expression; such as the Fiano, the Cresendo, the Forte &c. all this is done by an equal pressure of the Bow more or less, as the passage requires; & Music without it would be like a Painting without shades to shew it. The art of bowing is rather difficult, & the marks that you find in Music in general are not very accurate, but I shall endeavour to be particular in this respect in the Lessons which you will find in this small work; the number of notes in each bar ought to be attended to, for if you have 2, 4, 6, 8, or any equal number, by playing the first down the next up, & so on alternately down & up, you will of course finish with an up Bow, & be prepar'd to begin the next bar with a down bow, but when you find the number unequal, such as 3, 5, 7, 9, &c. you should endeavour to play the two shortest notes with one stroke of the Bow, & in that case you will find yourself the same as if the number had been equal; sometimes you will find a succession of bars with an unequal number of notes, particularly in Triple Time, which frequently consists of three notes in a Bar, in such a case you should bow alternately down & up, by which the first note of every second bar will come with a down bow, but all this will be better understood by the following examples in common & triple time; the letter u stands for an up bow, & d for down.

Example in Common Time.

Example in Common Time. This section consists of four staves of music in C major, common time. The notes are represented by rhythmic characters 'd' and 'u' with various articulations and ornaments. The first staff contains measures 1 through 12, with measure numbers 2, 4, 9, and 12 written above. The second staff contains measures 13 through 16, with measure numbers 15, 5, 6, and 8 written above. The third staff contains measures 17 through 20, with measure numbers 3, 7, 13, and 16 written above. The fourth staff contains measures 21 through 24, with measure numbers 10 and 14 written above. The piece concludes with a double bar line.


Example in Triple Time

Example in Triple Time. This section consists of three staves of music in G major, 3/4 time. The notes are represented by rhythmic characters 'd' and 'u' with various articulations and ornaments. The first staff contains measures 1 through 4, with measure numbers 1, 3, 6, 5, 3, 4, and 2 written above. The second staff contains measures 5 through 11, with measure numbers 7, 8, 9, 12, and 11 written above. The third staff contains measures 12 through 14, with measure numbers 1, 2, and 3 written above. The piece concludes with a double bar line.

All the rest that remains with respect to bowing will be explained under the article of Musical Characters.

The easiest mode of tuning the Violoncello

As the scale of the finger board is already shown, it only remains for the practitioner to measure out the first Octave from the Scale, and by a tuning fork, an Harpsichord or any other Instrument tune the first String to A, then put your finger upon the Second String at the fifth line A, & draw it up till it produces the same sound, the open String of which will be D, so on in the same manner to the 3^d & 4th Strings, so

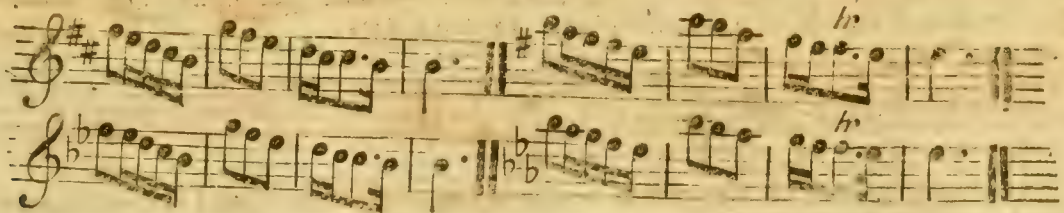
that when in tune they will give the notes  which are fifths from each

other, & when the Ear is accustomed to the sound of fifths the open Strings may be tuned to each other with great ease.

Rules for transposition

Tunes for the Violoncello or other Instruments being sometimes too low or too high an easy method for putting them higher is very useful remember then that there are but two Original Keys a Sharp one & a Flat one A key is not denominated Flat or Sharp from the Flats or Sharps marked at the beginning of a Tune but as the last Note called the Key Note requires a Flat or Sharp Third to it

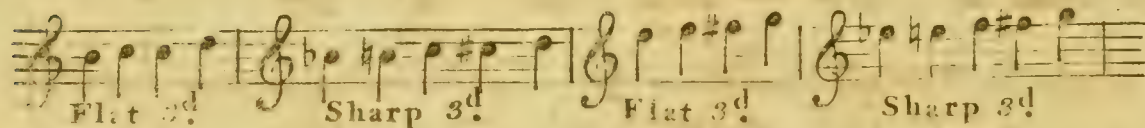
Examples



The 3^d Example has likewise D. for its 3^d but B being flatted in the Cliff at the beginning is thereby moved half a Note more distant from D. & becomes a Sharp, third the very same properties belong to F. which is the Key Note in the 2^d & 4th Examples.

In order to know a Sharp 3^d & a Flat 3^d I must observe that the 1st consists of five half Notes or Semitones & a Flat 3^d consists of four.

Explanation of the four Examples



This holds good for all the Variety of Keys in the whole System of Music but note also that in all flat Keys the 6th & 7th must be flat as well as the 3^d & in all Sharp Keys the 3^d 6th & 7th must be Sharp the 4th remains Flat in all Keys & consists of 6 half Notes but this & also the 6th & 7th are too often omitted in the Cliff thro' the Ignorance or carelessness of Masters & Transcribers from hence it is evident that in all Harmony there are really but two Keys one Sharp & the other Flat.

The Names of the Notes and Rests

Notes

1 Semibreve 2 Minims 4 Crotchets 8 Quavers

16 Semiquavers 32 Demisiquavers

Rests

Semibreve Rests Minim Rests Crotchet Rests Quarter Rests Semiquaver Rests Demisiquavers Rests

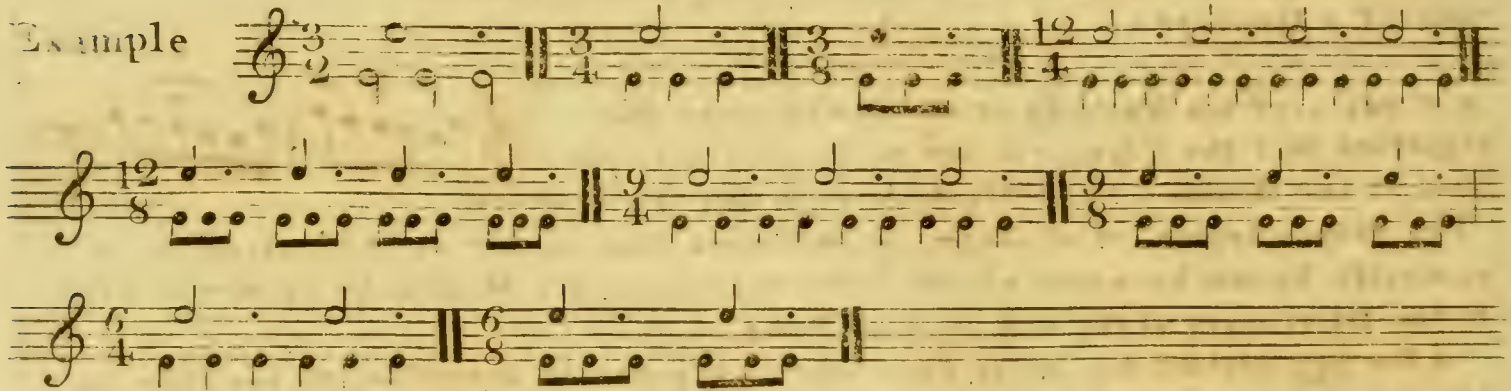
The Figures 1, 2, 4, &c. before the names of the Notes imply that one Semibreve is as long as 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers or 32 Demisiquavers When any of the marks expressing rest occur on either line or space the part is always silent for the time of the note they belong to.

Example



Treble Time is known by any of the following Figures $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{12}{4}$, $\frac{3}{8}$ or $\frac{12}{8}$, $\frac{9}{4}$ or $\frac{6}{8}$ which are the Moods of Triple Time.

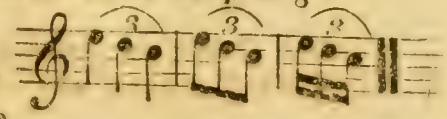
Example



The three first Moods are called simple & the others mixed or compound A dot following any Note $\overset{\cdot}{\text{q}}$ $\overset{\cdot}{\text{c}}$ $\overset{\cdot}{\text{e}}$ $\overset{\cdot}{\text{f}}$ $\overset{\cdot}{\text{g}}$ makes it half as long again—that is a dotted Minim is equal to three Crotchets a dotted Crotchet to three Quavers & so of the others A dot following a Rest lengthens that.

In order to regulate & keep the time it is customary for learners to stamp gently with the right foot at the beginning of each bar, counting with the mind four in every Bar of slow common Time also in $\frac{12}{4}$ & $\frac{12}{8}$ time Three in every bar of simple trible in $\frac{3}{4}$ & $\frac{3}{8}$ & two in quick common time & $\frac{4}{4}$ & $\frac{6}{8}$.

A 3 put over three Crotchets 3 Quavers or 3 Semiquavers thus signifies that the 3 Crotchets are to be play'd in the time of one Minim the Quavers in that of a Crotchet & the Semiquavers in that of a Quavers .



A 6 put over six Quavers or six Semiquavers thus signifies that the 6 Quavers are to be played in the time of one Minim & the 6 Simiquavers in that of a Crotchet.



The proper degree of slowness or swiftness that an Air is to be play'd in is generally known by words placed at the beginning of a Movement as may be seen in the Dictionary at the end of this Book.

A Bar \equiv divides the notes into equal proportions according to the time an Air is in whether common or Trible A double Bar \equiv divides the Notes from the second part of a Tune & is always put at the end of a Movement When a double Bar is dotted on both sides thus \equiv it shews that each part is to be repeated when on one side only that part is to be play'd again this repeat .S. signifies the repetition is to be from the place where the mark is put .

A Semibreve with a stroke over it $\overset{\sim}{\text{C}}$ is to be played as Eight Quavers with two strokes $\overset{\sim}{\text{C}}$ as Sixteen Semiquavers — A Minim with a stroke $\overset{\sim}{\text{M}}$ or $\overset{\sim}{\text{N}}$ is to be played as four Quavers, two strokes $\overset{\sim}{\text{M}}$ or $\overset{\sim}{\text{N}}$ as eight Semiquavers — A Crotchet thus $\overset{\sim}{\text{C}}$ as four Semiquavers or thus $\overset{\sim}{\text{C}}$ as sixteen Semiquavers.

The Graces .

Marked $\overset{m}{\text{C}}$ $\overset{\sim}{\text{M}}$ $\overset{\sim}{\text{N}}$

A Shake . A Turn A beat

Marked $\overset{\sim}{\text{C}}$ $\overset{\sim}{\text{M}}$ $\overset{\sim}{\text{N}}$

Apogisturas

Played

The image displays musical notation for three types of ornaments. The first section, labeled 'The Graces', shows three ornaments: 'A Shake', 'A Turn', and 'A beat'. Each ornament is presented in two staves: a top staff labeled 'Marked' showing the notation with a stroke over the note, and a bottom staff labeled 'Played' showing the equivalent rhythmic pattern of quavers or semiquavers. The second section, labeled 'Apogisturas', also shows two staves: 'Marked' and 'Played'. The 'Marked' staff shows a note with a stroke over it, and the 'Played' staff shows the corresponding rhythmic pattern.

Exercise in C 3d

Key Key Key

8ve 8ve 8ve

0 1 3 4 0 1 3 4 0 1 2 1 2 4 1 2 3 1 2 3 2 3 1 2 3 1 2 3

God save the King

Detailed description: This block contains the first system of music. It features a treble clef staff with a 3/4 time signature. The melody is written in C major. Above the staff, there are three 'Key' labels and three '8ve' (octave) markings. Below the staff, there are three sets of fingering numbers: '0 1 3 4', '0 1 3 4 0 1 2', and '1 2 4 1 2 3 1 2'. The title 'Exercise in C 3d' is at the top left. The page number '15' is at the top right.

God save the King

Detailed description: This block contains the second system of music, which is the vocal line for 'God save the King'. It is written on a treble clef staff in 3/4 time. The melody is in C major and includes a repeat sign at the end.

Key Key Key

8ve 8ve 8ve

0 1 3 4 0 1 3 4 0 1 2 4 1 3 4 2 3 1 2 3 1 2 3 3 1 2 3

Vanhalls Minuet

Detailed description: This block contains the third system of music. It features a treble clef staff with a 3/4 time signature. The melody is in C major. Above the staff, there are three 'Key' labels and three '8ve' markings. Below the staff, there are three sets of fingering numbers: '0 1 3 4', '0 1 3 4 0 1 2', and '1 2 4 1 4 1 3 4 2 3 1 2 3 1 2 3'. The title 'Vanhalls Minuet' is at the bottom left.

Vanhalls Minuet

Detailed description: This block contains the fourth system of music, which is the bass line for 'Vanhalls Minuet'. It is written on a bass clef staff in 3/4 time. The melody is in C major and includes a repeat sign at the end.

Detailed description: This block contains the fifth system of music, which is the bass line for 'Vanhalls Minuet'. It is written on a bass clef staff in 3/4 time. The melody is in C major and includes a repeat sign at the end.

Detailed description: This block contains the sixth system of music, which is the bass line for 'Vanhalls Minuet'. It is written on a bass clef staff in 3/4 time. The melody is in C major and includes a repeat sign at the end.

D *1 1 2 4 0 1 2 4 0 Key 8^{ve} Key X Key X Key X Key X Key X*

Minuet in Ariadne

Andante

A *1 1 2 4 1 Key 8^{ve} Key X Key X Key X Key X Key X Da Capo 8^{ve} Key X*

Haydn's Favorite Air

Handwritten musical score for guitar, page 17. The score is divided into two sections:

Minuet.
 This section is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a single melodic line. The notation includes various note values, rests, and phrasing slurs. There are several instances of the word "Key" written above the staff, and "Sve" (likely a shorthand for "Sve" or "Sve" in a specific dialect or style) written above some notes. The piece concludes with a double bar line and repeat dots.

Minuet, M. Maj.
 This section is written in bass clef with a key signature of one flat (Bb) and a 3/8 time signature. It features a more rhythmic and melodic line. The notation includes various note values, rests, and phrasing slurs. There are several instances of the word "Key" written above the staff, and "Sve" written above some notes. The piece concludes with a double bar line and repeat dots.

The score also includes a guitar tablature system with numbers 0, 1, 2, 3, 4 and 'X' for fretted strings, positioned between the two sections.

B \flat 0 1 2 4 0 1 Key 5ve Key Key 8ve

Donald

Larghetto

E \flat Key 5ve Key Key 5ve Key 5ve

The Madrigal

Key of A with a Minor or Flat third ascending

Key ^{cve} ^{cve} Key

1 3 4 0 1 2 1 2 0 1 2 1 2 4 1 2

2 3 1 2 3 1 # 2 X 3

Key of A with a Minor or Flat third descending

2 1 3 2 1 3 2 2 1 3 2 1 2 1 0 0 4 2 1 0 4 3 1

Minuet in A Minor Key

b b

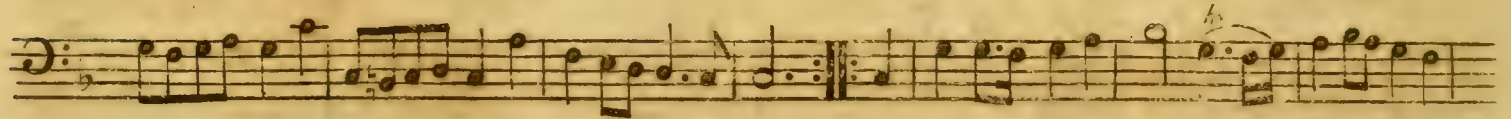
Jigg in A Minor

p f b f b f b f f

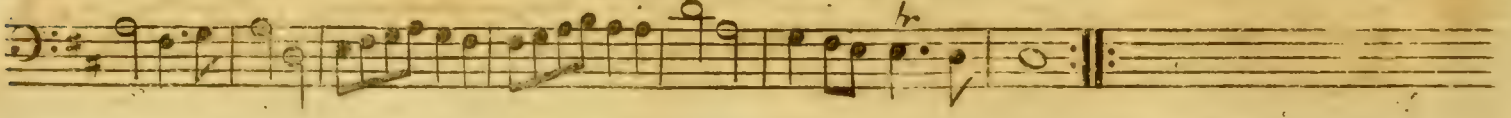
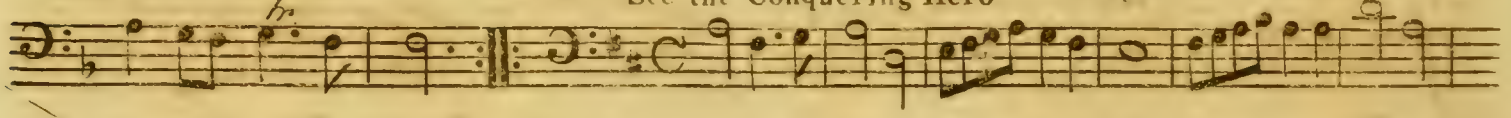
Letter B for drawing the Bow backwards & f for forwards

G Key b f b b b f b f b f b f b f b f

March in the Occasional Oratorio



See the Conquering Hero



Handel's Gayot

Handwritten musical score for 'Handel's Gayot'. The piece is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A repeat sign is present at the end of the second staff. The fourth staff concludes with a double bar line and the letters 'D-C' written below it.

Rofline Castle

Handwritten musical score for 'Rofline Castle'. The piece is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A repeat sign is present at the end of the second staff. The third staff concludes with a double bar line and a fermata symbol above it.

22
Gavot in Thomas & Sally

Musical score for 'Gavot in Thomas & Sally'. The score is written on five staves in a single system. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, many of which are beamed together. There are several measures with a 'tr' (trill) marking above the notes. The piece concludes with a double bar line and repeat dots.

Lovely Nymph

Musical score for 'Lovely Nymph'. The score is written on three staves in a single system. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some measures containing a 'tr' (trill) marking. The piece ends with a double bar line and repeat dots.

A musical staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, many with grace notes and slurs. The staff ends with a double bar line and repeat dots.

The Echoing Horn

A musical staff in bass clef with a 3/8 time signature and a key signature of one sharp (F#). The melody is written in eighth notes with various slurs and ornaments.

A musical staff in bass clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and ornaments.

A musical staff in bass clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and ornaments.

A musical staff in bass clef with a key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and ornaments. The staff ends with a double bar line.

Never til now

A musical staff in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The melody is written in quarter and eighth notes with slurs and ornaments. The staff ends with a double bar line.

Andante

A musical staff in bass clef with a key signature of one sharp (F#). The melody is written in quarter and eighth notes with slurs and ornaments. The staff ends with a double bar line.

Water parted from the Sea

A musical score for a piece titled "Water parted from the Sea". The score is written on seven staves, all in bass clef. The key signature is one sharp (F#) and the time signature is 9/4. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. Phrasing is indicated by slurs and breath marks (marked with 'h'). The score is divided into two sections: the first section, "Water parted from the Sea", and the second section, "Peyels Umu". The second section begins with a double bar line and a change in key signature to two sharps (F# and C#). The notation includes many accidentals and dynamic markings.

Air Russe

Musical notation for 'Air Russe' consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, rhythmic style with eighth and sixteenth notes.

Maquerade Minuet

Musical notation for 'Maquerade Minuet' consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff contains a repeat sign and includes markings for *tr* (trills) and *mf* (mezzo-forte). The third and fourth staves feature numerous triplet markings (indicated by a '3' in a circle) and conclude with a *tr* marking.

Duett

A handwritten musical score for a duet, consisting of eight staves of music. The score is written in bass clef and 2/4 time signature. The first two staves are grouped together by a brace on the left and labeled "Duett". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are two fermatas over the eighth and ninth measures.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, including a fermata over the eighth measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, ending with a fermata over the final measure.

Duet

This page contains a handwritten musical score for two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system spans two measures, the second system spans two measures, the third system spans two measures, the fourth system spans two measures, the fifth system spans two measures, and the sixth system spans two measures. The score concludes with a double bar line at the end of the second measure of the final system.

Those ruby lips

Mazzinghi

Handwritten musical score for the piece "Those ruby lips" by Mazzinghi. The score is written on seven staves in a single system, using a bass clef and a 4/4 time signature. The music is in a minor key, indicated by one flat in the key signature. The lyrics "So" and "So" are written below the first two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line at the end of the seventh staff.

Duet

The musical score is arranged in four systems, each consisting of two staves. The first system is labeled 'Duet' and features a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes a triplet of eighth notes in the upper staff. The second system continues the melodic lines with more complex rhythmic patterns. The third system features a prominent sixteenth-note run in the upper staff. The fourth system concludes the piece with a final cadence in both staves.

Bret

The musical score is written on eight staves, organized into four pairs. Each staff begins with a bass clef, a key signature of one flat (B-flat major), and a time signature of 2/4. The notation is handwritten and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Slurs are used to group notes across measures. The piece concludes with a double bar line on the eighth staff.

When placid night

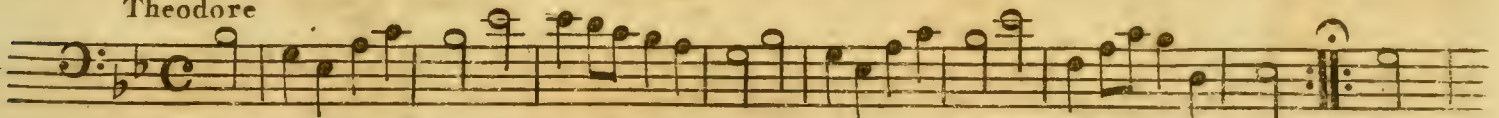
Musical notation for the piece 'When placid night'. It consists of six staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, rests, and phrasing slurs. The piece concludes with a double bar line.

Farewel ve green Fields

Musical notation for the piece 'Farewel ve green Fields'. It consists of two staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line. The second staff begins with a first ending bracket marked 'A.' and concludes with a double bar line and the word 'FINE' printed below the staff.



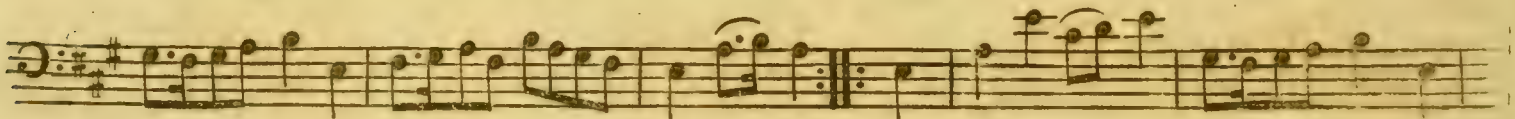
Theodore



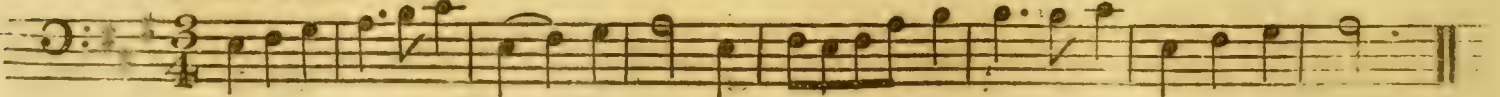
The Lafs of Paties Mill



Corn Riggs are bonny

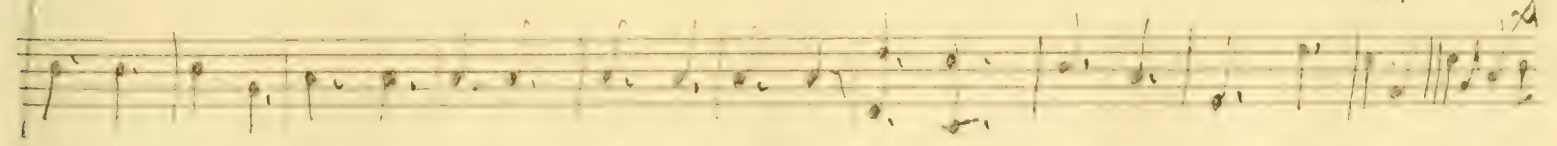
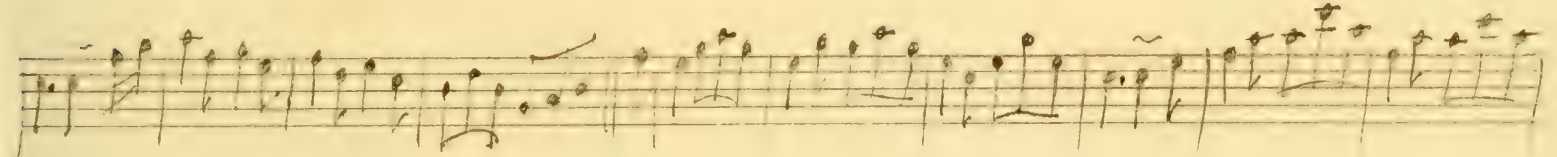
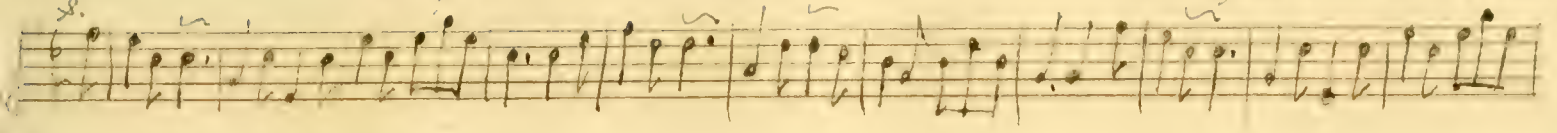


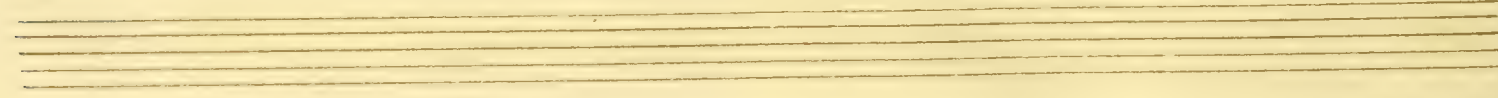
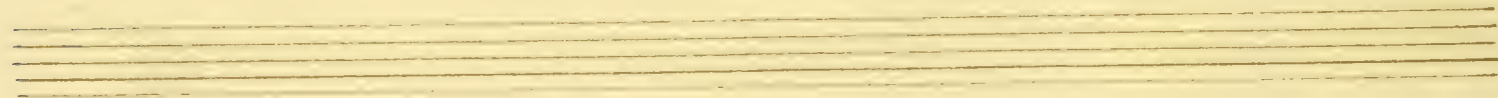
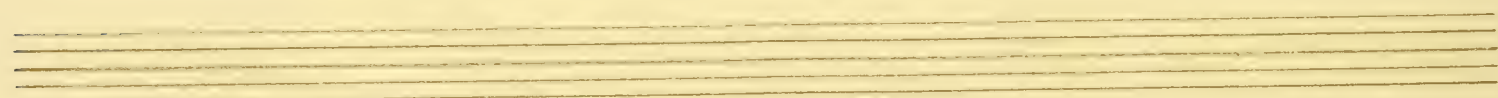
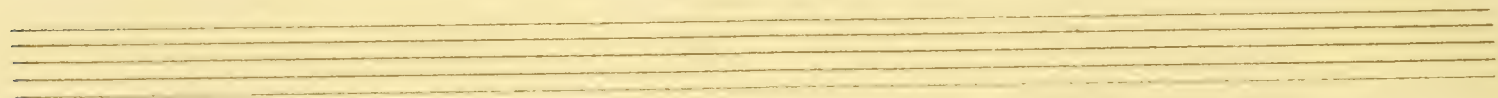
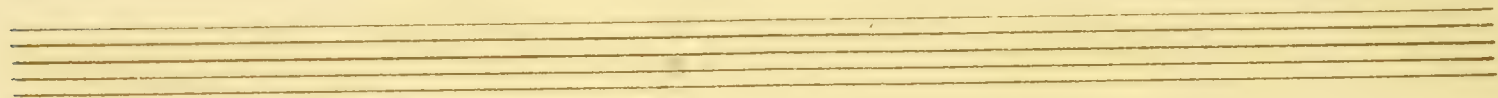
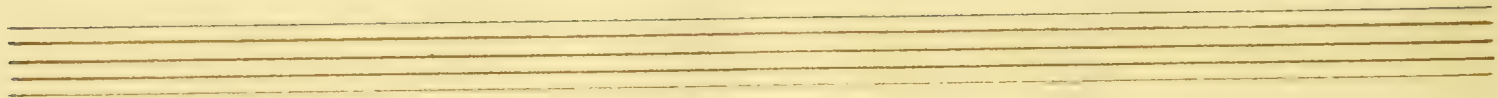
Aleen aroon

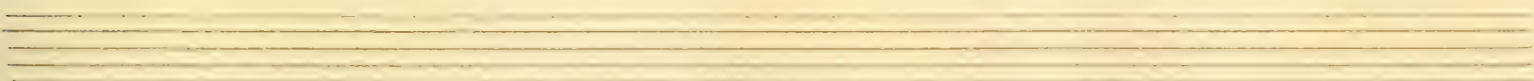
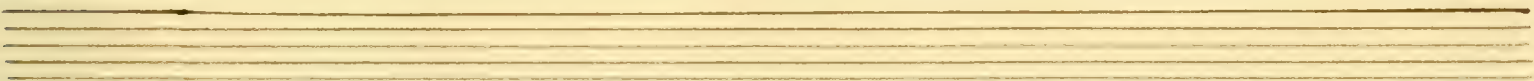
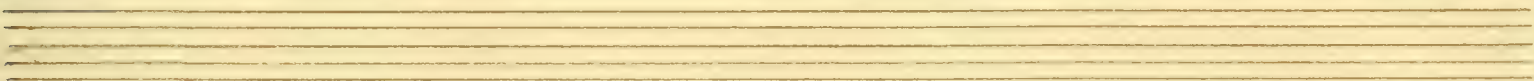
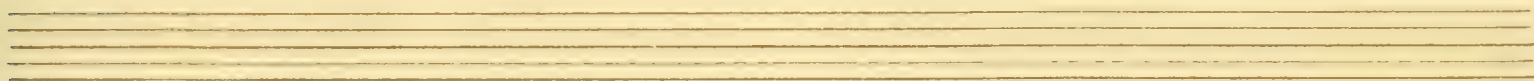
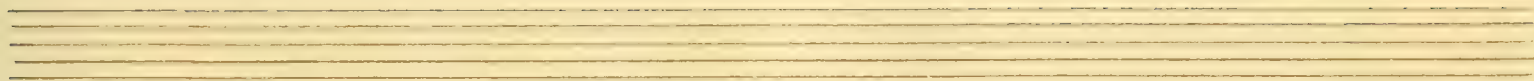


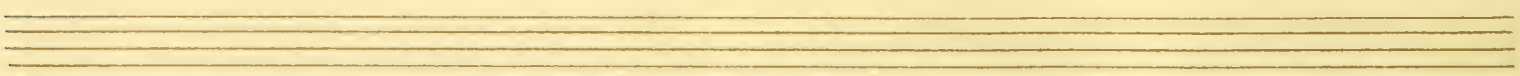
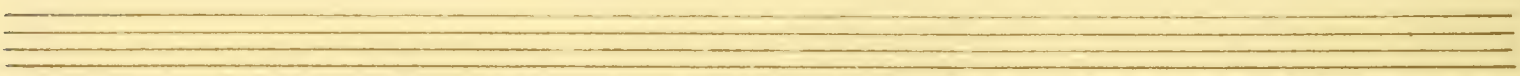
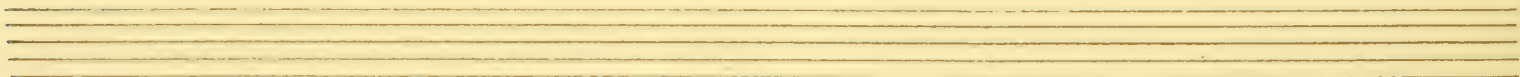
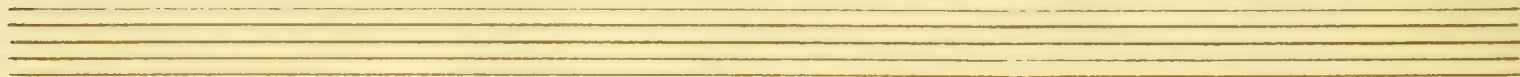
*Swing - The - a Vermont Country Dance - Performed at Annual Ball in
Town of St. Albans, Vermont*

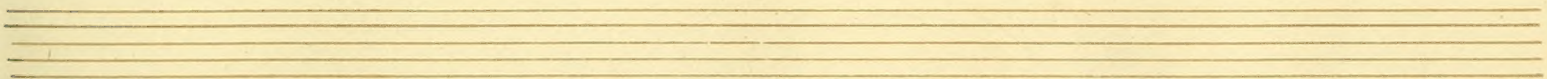
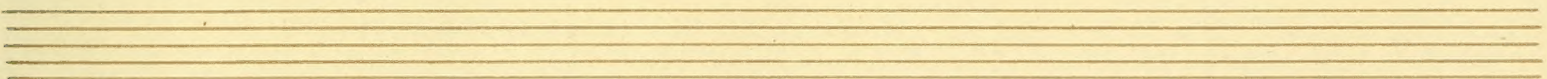
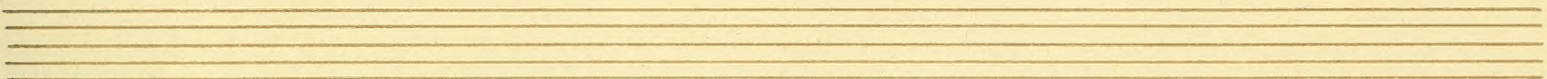
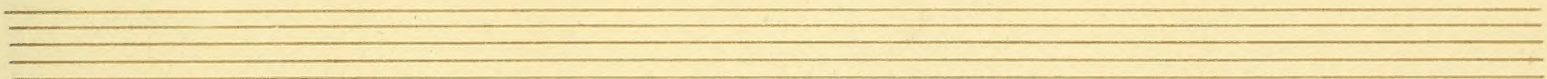
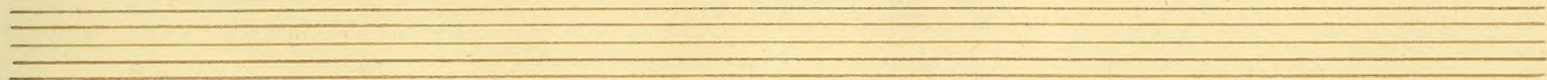
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